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City Club of Portland Information Report: The Arts and Their Public Value

City Club of Portland (Portland, Or.)

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THE CITY CLUB OF PORTLAND INFORMATION REPORT
SUBMITTED JULY 9, 1999

The Arts and Their Public Value

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THE CITY CLUB OF PORTLAND MISSION:

To inform its members and the community in public matters and to arouse in them a realization of the obligation of citizenship.

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EXECUTIVE SUMMARY

The City Club of Portland and The Regional Arts and Culture Council of the Portland metropolitan area co-sponsored a 1998-99 lecture/discussion series called *The Arts and Their Public Value*. The seven-part series brought together national and community leaders, elected and appointed officials, advocates for the arts, artists, and educators, to explore the public value of the arts, and especially how the public value is viewed in the Portland community. The series provided compelling evidence for the great value of the arts to Portland, and to all American communities. The City Club's Arts and Culture Committee reviewed the presentations and statements of all the participants and found a number of recurring themes:

- The arts help children learn and prepare them to be creative, aware citizens.
- The arts are a positive outlet for young people's feelings and an avenue for recovery of emotional balance.
- The arts link people with their community.
- The arts are a form of creativity that enriches the community and fosters prosperity.
- Through the arts the community at large comes to value its diversity of neighborhoods and ethnic groups.
- The arts are living expressions of our cultural heritage.
- As uniquely human modes of expression the arts are valuable in themselves.

Based on these value-laden discussions, series participants made recommendations for action, which are summarized below:

- Heighten the community's understanding and appreciation of the public value of the arts.
- Support the artistic endeavors of neighborhoods through public policy and public funding.
- Encourage increased private-sector participation in the arts.
- Increase public funding for the arts.
- Increase opportunities for children to both experience and participate in the arts.
- Nurture ongoing community discussions about the arts, and improve collaboration among artists and arts organizations.

I. INTRODUCTION

Despite increasing local government support, Portland area arts organizations have been struggling financially in recent years—a few have even gone under—as funding available to them through national and state agencies dropped during the 1990s. At the same time, Portland has seen a significant decline in public school arts programs. Where a few years ago there was a music teacher in every elementary school, and a visual art teacher in every junior high, now in many school districts, multiple schools must share a single music teacher, and arts instruction hours for students have dwindled. Parents and school leaders have decried this situation, which has become the subject of newspaper articles and public discussions—so far, without significant result.

The threatened position of the arts in Portland is mirrored in most other major cities. Indeed, in 1997 this situation was the focus of a national conference of the American Assembly, held at Columbia University, which documented the perilous state of the arts in American cities and resulted in a report calling for more citizen awareness of the diversity of ways in which the arts strengthen community life economically, culturally, and educationally.¹

These two factors—the threatened situation of the arts in Portland and a national effort to increase public understanding of the community value of the arts—prompted the City Club's Arts and Culture Committee, in collaboration with the Regional Arts and Culture Council of the Portland metropolitan area (RACC), to develop and present a 1998-99 series of lecture and discussion programs, with the goal of examining the public value of the arts and how this value is viewed in Portland. The Arts and Culture Committee views the artistic health of the city as vital to the overall civic environment, and wishes to stimulate continued and effectual dialog on the subject in the coming years. To that end, the following report summarizes the findings of the 1998-99 series of programs.

¹ The American Assembly was established by Dwight D. Eisenhower at Columbia University in 1950. It holds nonpartisan meetings and publishes authoritative books to illuminate issues of United States policy. An affiliate of Columbia, the Assembly is a national, educational institution incorporated in the State of New York. The Assembly seeks to provide information, stimulate discussion, and evoke independent conclusions on matters of vital public interest. The American Assembly/Suite 456/475 Riverside Drive/New York, NY 10115/telephone: (212) 870-3500/fax: (212) 870-3555.

II. THE PROGRAM SERIES

The City Club Arts and Culture Committee began the design of its 1998-99 program series by asking a group of community leaders "How do citizens of Portland assess the public value of the arts?" Their answers were multi-faceted, and often passionate: the value of the arts is seen in terms of dollars and cents, in aesthetic terms, in personal terms. The consensus of this group was that the arts are not only good for the heart and soul of the individual, but, for a variety of reasons, are essential to the very health of civic life.

Aware that an exploration of the public value of the arts should tap into a wider store of both factual data and storytelling, the Committee planned an extended dialogue for City Club members and the community at large. *The Arts and Their Public Value*, a series of lectures, panel discussions, and brown-bag lunches extending over a seven-month period, was the result. The series was co-sponsored by the City Club and the Regional Arts and Culture Council.

The Arts and Their Public Value brought together for focused discourse national and community leaders, elected and appointed officials, advocates for the arts, artists, educators, and members of the public, all to air their views on the public value of the arts. Each program provided ample time after the lecture or panel discussion for the audience to question the speaker or panelists. The Committee arranged for a professional facilitator to moderate the brown-bag lunch discussions, so that all attendees had an opportunity to review the major points covered and to talk in small groups and generate ideas for future community action related to the topic of the day. The table below summarizes the events in the series.

NOVEMBER 13, 1998

"Strong American Cities Through the Arts: Arts Partnerships for the Next Century"

William Ivey, chairman, National Endowment for the Arts.

The newly appointed NEA chair addressed a joint session of the City Club of Portland and the National Assembly of State Arts Agencies.

NOVEMBER 18, 1998

"Placing Value on America's Public Culture"

Alan Simpson, former U.S. senator.

The retired U.S. senator discussed issues that impact public funding for the arts.

DECEMBER 3, 1998

Brown-bag lunch discussion at Portland City Hall: "The Arts and Portland's Cultural Dollar"

Bill Bulick, executive director,

Regional Arts and Culture Council;

Gretchen Kafoury, commissioner, City of Portland;

Bruce Smith, artistic director, Afrikan American Ballet;

Moderator: Kay Sohl, executive director, Technical Assistance for Community Services.

Thirty-seven participants discussed the theme with panelists and generated recommendations for the city.

JANUARY 7, 1999

Brown-bag lunch discussion at Portland City Hall: "The Arts and Portland's Children"

Candace Beck, principal, Nancy Ryles Elementary School;

Elyse Clawson, director, Multnomah County Department of Adult and Juvenile Community Justice;

Margarita Leon, artist and mentor, Creative Kids and Leon;

Thelma Rueppell, principal, Bethany Elementary School;

Moderator: Cliff Jones, Technical Assistance for Community Services.

Twenty-four participants discussed the theme with panelists and generated recommendations for the city.

FEBRUARY 12, 1999

"Bottom Liners Beware: There's Another Set of Books"

James DePreist, music director and conductor, Oregon Symphony.

Portland's esteemed conductor discussed the intrinsic value of the arts to the community.

MARCH 4, 1999

Brown-bag lunch discussion at Portland City Hall: "The Arts and Portland's Community"

Susan Banyas, interdisciplinary artist and co-founder of Dreams Well Studio;

Roslyn Hill, owner, Shades of Color Gallery;

David Milholland, co-founder and chair of the Oregon Cultural Heritage Commission;

Moderator: Lawrence Cotton, executive director of the East County Arts and Culture Council.

Twenty-seven participants discussed the theme with panelists and generated recommendations for the city.

APRIL 8, 1999

"Creativity, Leadership and the Arts"

Howard Gardner, professor of education at Harvard Graduate School of Education;
Julie Kassner, principal, Hosford Middle School (representing Superintendent Benjamin Canada);

Jennifer Fletcher, Grant High School student and fund raiser;

Beverly Stein, Chair, Multnomah County Board of Commissioners;

Moderator: Lew Frederick, communications director,
Portland Public Schools.

Noon-time panel discussion during arts education conference, "Arts at the Heart of Learning."

350 people attended the whole conference, 50 members and friends of City Club attended the noon panel discussion.

During *The Arts and their Public Value* series, many participants spoke of the personal benefits they themselves have experienced through artistic activities, for instance, increased personal awareness and perception of beauty. While recognizing that citizens with a capacity to enjoy the arts are often better able to appreciate and create beauty around them, and so are assets to the community, the Committee's interest from the outset of this project has been in the direct value of the arts to the community at large. Consequently, the main focus of the presentations and discussions was kept on the benefits of the arts to the collective public, such as the benefits to the local economy, to the area's livability, to children's education, and to enhanced appreciation for community diversity. In this report, therefore, the Committee gives most attention to these and other distinctly public, or collective, values of the arts to the community, while attempting at the same time to represent all points of view aired in the discussions.

The remainder of the report is an amalgamation of excerpts, ideas, and direct quotes from *The Arts and Their Public Value* lecture/discussion series. To capture the wide variety of subjects discussed and opinions aired during the series, the Committee used video tapes of the major speakers and transcripts prepared by a court reporter of the lunch-time events so that an accurate record of the many contributors' viewpoints might be presented.

From these records, the Committee has synthesized the diverse views of the panelists, guest speakers, and public participants into a few generalized observations about the public value of the arts as perceived by the Portland community. These statements, which appear in the next section of this report, are accompanied by quotes from the speakers and panelists. The report concludes with a list of ideas for specific actions related to the arts that could enhance the future well-being of our Portland community.

The Arts and Culture Committee offers this report as a catalyst to stimulate further dialogue about the meaning and value of the arts to the citizens of the Portland metropolitan region, and to encourage groups in other communities to use the lecture/brown-bag-lunch model to conduct their own community discussions. Members of the Committee also intend to examine each of the ideas for action and, where appropriate, to pursue their implementation.

NOTE: The City Club of Portland takes no official position on any subjects presented here for public discussion or on the recorded recommendations. In addition, the participants who took part in these meetings spoke as individuals rather than for the organizations with which they are affiliated.

The City Club gratefully acknowledges in kind support for this project from: The Regional Arts and Culture Council; Samuels Yoelin Kantor Seymour and Spinrad LLP; and Technical Assistance for Community Services.

The City Club Arts and Culture Committee expresses gratitude to Margaret Eickmann, of the Regional Arts and Culture Council, and member of the City Club Arts and Culture Committee, for initiating and coordinating these events. Thanks to Steven Seymour for arranging court reporter coverage of brown-bag events. Thanks to Nancy Kurkinen, Arts and Culture Committee member, and Margaret Eickmann for capturing the essence of these discussions on paper. Thanks also to Larry Cwik, Jim Eickmann, Richard Lewis and Leslie Tuomi for editorial assistance. And last but not least, thanks to the City Club staff for help with event logistics and publicity.

For additional copies of this report, please contact The City Club of Portland, (503) 228-7231 or the Regional Arts and Culture Council (503) 823-5111, or access the City Club web site at: www.pdxcityclub.org.

III. DISCUSSION

A. Public Funding as an Indicator of the Public Value of the Arts

One measure of the public value of the arts in a community is the amount of public funding directed toward support of the arts. To gauge the value placed on the arts by the citizens of the Portland metropolitan area, *The Arts and Their Public Value* brown-bag lunch meetings began with a status report from Bill Bulick, executive director of the Regional Arts and Culture Council, on the local arts funding environment. The following is a summary of Bulick's comments.

While most Americans associate public funding for the arts with the National Endowment for the Arts (NEA), it is seldom understood that nation-wide, local governments contribute almost seven times more than the NEA.

In the Portland metropolitan area, where a public planning process was initiated in the early '90s, local funding for the arts has quadrupled since 1991. Surprisingly, this has occurred during the anti-government, anti-tax, anti-public-institution times of Measures 5, 47, and 50. However, most of the increase came from the City of Portland, which in 1997 contributed 56 percent of the region's funding dedicated to the arts. Multnomah County contributed 16 percent of the funding. The combined contribution of Washington and Clackamas counties was 4 percent. Our regional governing body, Metro, contributed 3.4 percent. The rest of the funding comes from other sources including the NEA.

In spite of local funding increases for the arts and cultural activities in Portland, many local arts organizations still chronically suffer from lack of public support for their operating costs. The 15 largest arts organizations in the Portland metropolitan area receive less than two percent of their operating budgets from public money, compared to 50 percent for the Oregon Zoo, 70 percent for parks, and over 90 percent for libraries. The largest arts institutions receive 28 percent of their support from private contributions and other unearned income, and nearly 71 percent is earned through ticket and other sales. The heavy dependence on ticket sales places arts institutions at risk: one unsuccessful venture, or poorly timed ice storm, can bankrupt an otherwise highly acclaimed art provider.

Most local government funding for the arts supports the major art organizations like the museum, symphony, ballet, and opera. These institutions are easily monitored, serve large audiences, and enjoy wide public recognition. The arts community as a whole is a much more multifaceted, diffuse system, and most of its arts organizations are much less visible. One member of this broader arts community can fail without bringing down the whole, and without raising much public alarm. This is not the case with other publicly supported institutions such as the zoo, for example. If the zoo closed, Portlanders would vote more money to keep it

open. But only a small clamor was raised when the New Rose Theater closed; again when the Portland Center for the Visual Arts closed; and again when the Portland Repertory Theater closed. Each contributed to the variety and vitality of artistic experience in our community, but to the public at large, their passing was barely noticed.

Based on the above it is clear that while all the citizens in the tri-county area benefit from the rich cultural opportunities available at the hub of the region, it is the taxpayers of the City of Portland and Multnomah County who currently pay the lion's share of the cost. It is also evident that greater public support is needed if both the larger and the smaller arts organizations are to flourish in our community.

The Committee feels that a vital first step toward greater and wider public support will be a heightened public awareness of all the values that the arts bring to the community, especially those to the economy and livability of the area. The following section of the report identifies the values described by participants in the lecture/discussion series.

"Despite the growing testimony that arts serve a vital public purpose, it is humbling to realize that only a very small piece of the overall cultural budget in our community is covered by public funds." (Bulick)

"Communities that have engaged citizens in cultural planning and sought to define a public purpose for the arts have seen public funding for the arts follow a steeper curve than in local communities that haven't." (Bulick)

B. Public Perspectives on the Public Value of the Arts

As the Arts and Culture Committee had hoped, the 1998-99 events series provided data, storytelling, and much dialogue from which it could identify the predominant "public values" of the arts perceived in our Portland community. In grouping participants' comments, the Committee found that seven distinct public values emerged. These have been condensed into the value statements presented and explained below. A number of direct quotations from the lectures and discussions are also included. Series participants expressed many ideas for specific community actions to enhance the public value of the arts; these ideas are collected in the final section of this report.

1. The arts help children learn and prepare them to be creative, aware citizens.

Art is a means to self-knowledge and achievement for people of all ages, but perhaps the biggest impact of the arts on the individual is recognized by parents and educators, who see the impact of the arts on children's cognitive and emotional development.

In our homes, schools, and community centers, the arts provide children of all interests, backgrounds and abilities with opportunities for creativity and personal achievement. Children who learn through the arts to express their ideas, and who come to appreciate the artistic expressions of others, are better prepared to become active citizens.

"Through dance, through visual art, through theater, children gain a much better sense of who they are and what they can accomplish. The success they feel in the arts is translated in terms of self-confidence and their achievement. Their success really makes them powerful people." (Beck)

"A love of art helps the learning process. It helps you learn; all studies tell us that." (Simpson)

"Being a teacher for twelve years, one thing I always ran up against, and it is still something that's a young concept in this world, is that arts education impacts kids straight across the board in other subjects." (Smith)

"To me my music and the arts are like the air,...I want to make sure that kids have the opportunity to feel that same thing, to get to know themselves." (Kassner)

"Artist in residency programs put students in touch with someone who is deeply involved in something they love and that ignites the creative genius in each one of the children." (Beck)

"The arts are not mysterious or magical or emotional, although they include all of these things; they are cognitive." (Gardner)

"The arts make us creative, strong and understanding of one another. This is essential for our democratic form of government." (Ivey)

2. The arts are a positive outlet for young people's feelings and an avenue for recovery of emotional balance.

The arts are one of the best ways for young people to explore their own feelings and to learn about the emotions of others. The various art forms can become conduits for the powerful emotions that young people feel during adolescence. The arts also teach young people to enjoy efforts that often have unexpected outcomes.

Music, dance, drama, and other art forms enjoyed by young people require focused attention and provide a relief valve for stress, and an acceptable outlet for the expression of anger. For those in juvenile detention centers, learning to translate powerful feelings into artistic expressions that can be understood and appreciated by others leads to feelings of worth and a sense of accomplishment.

"Especially at a high school level, we use art as a way to get rid of our stress, to escape this tough life, this reality that high school brings on us in our adolescent years." (Fletcher)

"If you give kids successful experiences, their self-esteem improves as a result." (Clawson)

"So, being present is one of the things we get from art-making and allowing ourselves to dwell in the sense of possibility and let things unfold without predetermination of how they will look or how they will be." (Stein)

"With art there is no pressure, no boundaries, there are no lines you have to stay within; it is an alternative to drugs, alcohol—a positive way for us to express all these feelings and emotions going through us." (Fletcher)

"We do a number of things [in the arts] with kids in detention ...Some of the things we've seen come out of it is, ...a sense of accomplishment. It's maybe the first time they've ever had positive recognition in their life." (Clawson)

3. The arts link people with their community.

In our highly mobile and increasingly stressful society, individuals can lose their bearings. The arts help individuals find their part in the community. Our community needs all manner and sizes of arts events, from its citywide arts festivals to its front-porch jam sessions, to embrace all its citizens in meaningful, communal events. Ultimately, the arts help people to feel at home in their community and to become active citizens.

"I walked into a building in Seattle once and sat in a room that had photographs of city workers on every wall. I saw women wearing hard hats, African Americans as doctors and laborers. There were Latinos. There were Native Americans. I felt very comfortable there. I felt I wanted to be there because the art was telling me that I was accepted there. The art told me that I was part of the community." (Hill)

"Art is a part of our culture and a part of people finding their part in the community." (Clawson)

"Leaders need to help people find meaning in their lives. I think one of the things that has happened now in our society and our communities is a disconnect from meaning. We need to figure out ...how do we create meaning for groups of people ...to feel like it is worthwhile moving forward and educating children, and being part of a future that feels hopeful." (Stein)

"I am told that in Siena, Italy every neighborhood has its own flag, its own little museum, and its own fountain. I am really impressed by the fact that there is that much effort by the neighborhoods in terms of art expression and identity. Then I read a report that the crime rate in Siena is very low, and sociologists attribute this to the people's sense of identity." (Banyas)

"Artistic experience makes us contributing and lively, thoughtful citizens." (Kafoury)

"Like sewers and roads, the arts permeate communities, building a creative infrastructure that brings people together." (Ivey)

4. The arts are a form of creativity that enriches the community and fosters its prosperity.

A community where the arts are strong attracts professional artists as a place to live and work. These artists become central to the community's creative life. Creativity and artistic expression translate into good ideas, more productivity, and a better quality of life.

Our own community has many gifted artists who have received national recognition, which has attracted other artists and artistic enterprises. For example, Portland currently benefits from a concentration of fine film animators. They export their work world wide, and thus contribute to the health of our economy, and to the vitality of our cultural environment.

"Art is about creativity. Creativity is problem solving. No matter what you end up doing in life, if you do not have a good creative sense, you will not be as successful." (Leon)

"Our national creativity—American ingenuity—has made America successful." (Ivey)

"As an artist, I believe that the more creative the community is, the more prosperous it becomes regardless of how rich it is, regardless of who is in control. If the community has a strong creative base to it, it will prosper." (Banyas)

"About five years ago a socialist took office in Naples. He gathered all the resources he could find to rebuild the artistic infrastructure of the cities: sprucing up the palazzos; making sure the opera was safe so people would feel safe; and building art centers through the city. He didn't buy a soccer team. He just simply poured money into the arts and the history of that place, and their economy boomed." (Milholland)

"With \$5,000 from the state, we set up the Wyoming Council on the arts through the NEA. Institutions, little museums, big museums, little and big art centers and civic centers bloomed." (Simpson)

5. Through the arts, the community at large comes to value its diversity of neighborhoods and ethnic groups.

Throughout human history the arts have been a primary way for a community to define itself and to present itself to the larger world. In a metropolitan region composed of scores of neighborhoods and many racial and ethnic groups, the arts are a natural way for these groups to define themselves and present themselves to the larger world of the city. Portland can increase its citizens' well-being by proudly displaying the arts of its

multiple ethnic communities in public places and in civic buildings throughout the metropolitan area.

"How do you teach a child that you have value, that indeed you are a valued citizen, when there is no reflection of that person throughout the community." (Hill)

"In a complex society like ours, with hundreds of different cultural identities, the arts are a place for blending and sharing. Ideas flow across cultural barriers." (Ivey)

"I have to say that being from a Northeast Portland neighborhood grassroots arts organization, I am happy to say that I'm responsible for raising the sophistication and awareness of African culture, music, and art in Portland." (Smith)

"Unless you deal with the differences in many cultures, you don't have a thriving artistic community. Art happens from the ground up, . . . and art is powerful in a community when it comes from every niche and corner of the city and the greater world, where we open ourselves up to the idea that what is happening on Southeast 82nd is just as important as what's happening in downtown galleries." (Milholland)

"When you take a piece of art and you hang it on the wall, you mount it into a plaza, you put it someplace for public view, you are saying 'this has value.' We value the person that created this art and we value the community that the person reflects in their art.'" (Hill)

6. The arts are living expressions of our cultural heritage.

The arts record our images, our songs and dances, our poems, our special occasions. Thus the arts not only mirror the cultural legacy of our past, but they express the evolving cultural identity of our present. Today's art, when it is valued and preserved, leaves for future generations a record of the shape and spirit of today's world. The art that is chosen to represent us, that is given the status of prominence in our city, reflects our collective values and aesthetics, and so shapes the culture of the entire region, and transfers that culture from one generation to the next.

Portland's past included many far-sighted residents who created a cultural foundation for the region in its museums, performing arts centers, city parks, libraries, and systems of financial support for the arts. This solid foundation has encouraged generations of artists and has created a rich tradition that is ours to enjoy, to enhance, and to pass on as our cultural legacy to the Portland of the future.

"America's creative spirit must be nurtured and preserved." (Ivey)

"I think we need to reaffirm that throughout history and throughout different cultures, the arts have been a principal lens for telling us who we

are: who we were, who we are today, and, because the artists are always on the avant-garde, what we are going to be like in the future.” (Gardner)

“Public support for the arts improves the lives of citizens by making sure that creativity is linked to our living cultural heritage.” (Ivey)

7. As uniquely human modes of expression, the arts are valuable in themselves.

Often, the arts are justified in terms of the tangential benefits they bring to the community and its citizens. In budget hearings, the economic impact of the arts is commonly used to support public spending for the arts. In education circles, the place of the arts in the curriculum is often defended in terms of the carry-over effect of the arts on other academic areas.

However, the arts are of intrinsic value to the individuals who participate in and enjoy them. For the society as a whole, the arts express the deepest human longings, and capture the finest human expressions of creativity.

“The arts are an important part of human mind, of human brain, and of human culture; that to me is really the knock-down argument for the arts. Many of the things we do in the world, many of the things human beings have done that we are most proud of, come from the arts.” (Gardner)

“Artistic expression, in my view, is our uniquely human, and very idiosyncratic way of eliciting enlightenment, love, understanding, and inspiration. Each of us revels in the arts for those experiences.” (Bulick)

“Arts and art institutions provide for us unique visions. They are decoding parallel universes for our delight, our amazement, our shock sometimes. Those visions alter our calibration of meaning. Through the artist, you participate in a spectacular metamorphosis.” (DePreist)

“Involving the emotions, music and movement into learning creates permanent memories for children. The incorporation of the arts brings the spirit of life and the diversity of people into the heart of a child.” (Beck)

“The intrinsic value of the arts: the private moments of enlightenment, inspiration, love and understanding that every human craves and enjoys.” (Bulick)

IV. PARTICIPANTS' RECOMMENDATIONS FOR COMMUNITY ACTION

The group discussions that brought each of the brown-bag lunches to a close were the source of many ideas for enhancing and expanding the arts and their public value in our community. The Arts and Culture Committee has grouped related ideas from both the lecturers and discussions below, under six generalized recommendations for action in our community. Each idea is included as it was expressed. The Committee has made no attempt at this time to evaluate the individual ideas or to prioritize the lists, but rather presents them as important and provocative starting points for continued community dialogue on the subject of The Arts and Their Public Value. *

A. Heighten the community's understanding and appreciation of the public value of the arts.

- Organize a major PR campaign to broaden the public's definition of the arts.
- Write a proposal to the Portland Advertising Federation to select the arts and their public value as their annual "cause."
- Commission a study to quantify the true economic value of the arts in our overall community.
- Give more recognition to artists and the process of their work (not just the end product).
- Encourage television stations to do regular features on local artists which are long enough (five minutes) for the public to experience their work.
- Utilize cultural tourism to raise public funds and local awareness of the arts in our community.
- Put art in neighborhoods, in senior centers, libraries, and malls—places where people are every day.
- Research suburban communities to see what kind of art products they support and want.
- Draw attention to arts events and artists who receive public support from the NEA, the state and RACC.
- Promote the concept of the arts as "basic community infrastructure."
- Emphasize the role of artistic experiences in building self-esteem.
- Include the arts in discussions about "quality of life" in our communities.
- Publicize measurable outcomes of publicly funded arts projects.

*The City Club of Portland takes no formal position on any of these ideas or recommendations.

B. Support art in our neighborhoods through public policy and funding.

- Reverse arts grants policies so that funds go to the “art makers” in the neighborhoods rather than only to the top performance arts institutions.
- Develop policies that preserve affordable commercial space for artist studios and performance space throughout the region.
- Challenge public support for cultural tourism and instead direct dollars to art making and art education.
- Promote ownership of artists’ work spaces in every single neighborhood.
- Provide grants for visual art in new residential and commercial construction projects.
- Involve artists in community planning.

C. Encourage increased private-sector participation in the arts.

- Re-institute Oregon’s income tax optional “Check Off for the Arts.”
- Promote employer matched workplace giving for the arts.
- Show corporations how the arts can promote creativity in the workplace.
- Develop an “arts marketing kit” that arts organizations can use when soliciting funds.
- Encourage art supporters to talk with peers about contributing to the arts.
- Establish partnerships between communities and the entertainment industry.

D. Increase public funding for the arts.

- Advocate for increased local funding for all local arts organizations, big and small.
- Support cultural tourism.
- Garner state general funds in support of the arts.
- Preserve “One Percent for the Arts” as part of public construction projects.
- Aggressively work with legislators for more state funding.

E. Increase opportunities for children to experience the arts.

- Increase program support for arts education in neighborhood schools, youth centers, and parks.
- Get the word out that artistic experience impacts overall scholastic performance.
- Work with school principals who often make decisions about arts programs in their schools.
- Involve kids in grant reviews for the arts. Students could interview artists and see their business plans; meet them as professionals.
- Promote inter-generational art experiences so parents can share with kids and kids can share with parents.
- Allocate money for the professional development of teachers in the arts.
- Look for ways to expand the school day or year to allow more time for arts education.
- Examine how the arts can support other subjects being taught in our schools; integrate art throughout the curriculum.
- Celebrate the artistic expression of other cultures in the classroom.
- Understand that good teaching incorporates the arts.
- Provide training to parent volunteers who can teach art in our schools.

F. Nurture ongoing community discussion about the arts, and improve collaboration among artists and arts organizations.

- Designate a place for continued public discourse and problem solving where anyone can join the discussion.
- Promote communication between neighborhoods through sharing of artistic projects and ideas.
- Organize a community-wide collaboration on an artistic theme; involve the schools.
- Promote networking among arts advocates.

While this report necessarily focuses on Portland, the Arts and Culture Committee invites other communities to use this report as a stimulant to their own thinking about the public value of the arts. For additional copies of this report, please contact The City Club of Portland, (503) 228-7231 or the Regional Arts and Culture Council (503) 823-5111, or access the City Club web site at: www.pdxcityclub.org.